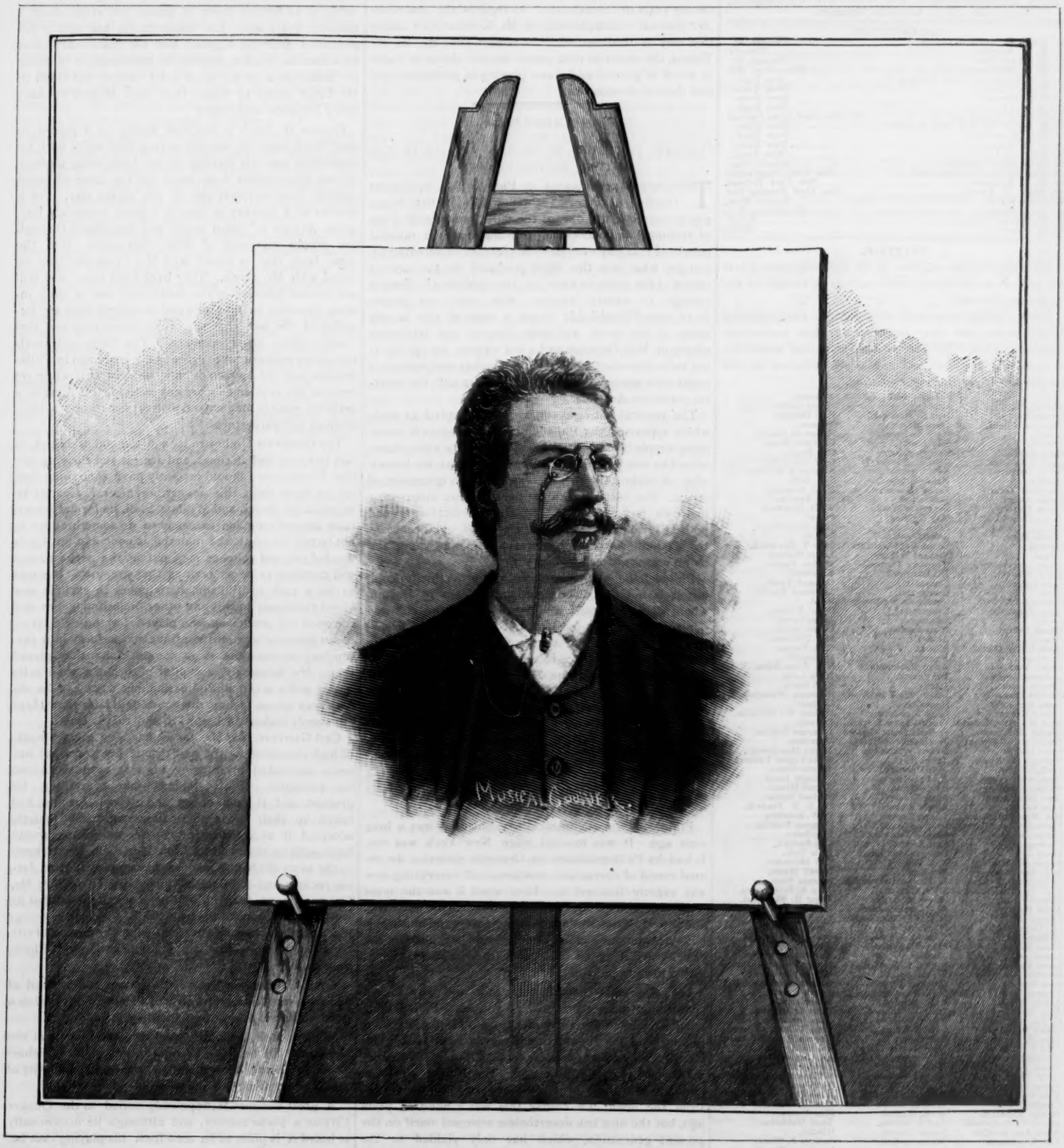
MUSICAL COURIER.

A WEEKLY JOURNAL DEVOTED TO MUSIC AND THE MUSIC TRADES.

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GUSTAV A. KERKER.

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WE are somewhat disagreeably surprised to see so fair a critic and editor as Otto Lessmann, of the *Allgemeine Deutsche Musikzeitung*, accuse all the New York critics of personal motives in not praising Mr. Carl Klindworth's piano performances, in whose behalf he quotes the only champion Mr. Klindworth has found in this city, the *American Art Journal*. There is no earthly reason why the New York critics should be prejudiced against Mr. Klindworth's person, for he is an amiable, scholarly, agreeable and quite venerable looking old gentleman; besides, the New York critics, at least most of them, are gentlemen, and they would not let personal prejudices influence their criticisms, even if they had any, which, as we said before, they have not and have no reason to have. On the other hand, we venture to assert that Mr. Otto Lessmann, had he but heard Mr. Klindworth's piano performances, would have been one of the first to agree with the New York critics, for Mr. Lessmann's reputation as a musician and a rather severe critic is an established one. He, however, never has had a chance to hear Mr. Klindworth's playing, for the latter, for very valid reasons, has abstained from playing in public in Germany for the last twenty years or thereabouts. As regards the *American Art Journal's* championship of Mr. Klindworth's cause, that may be dismissed with the remark that Mr. W. M. Thoms, the editor of that paper, knows about as much of music in general and piano playing in particular as a cow does of dressmaking.

PHILADELPHIA.

STAGNANT CONDITION OF MUSICAL AFFAIRS IN THE CITY OF BROTHERLY LOVE.

THE recent performance in Philadelphia, by Rafael Joseffy, of Peter Tschaikowski's B flat minor piano concerto, was one of the most remarkable feats of technical and emotional pianism that the musical people of that city ever had the pleasure of listening to, and yet what was the effect produced on the sapient critics of the town, or even on the audience? Simply enough to satisfy anyone, who was not prejudiced, that Philadelphia is not a musical city in any sense of the word, and that, despite the strenuous efforts of Mrs. Gillespie and a few others, its apathy is not to be disturbed, and its chill Quaker atmosphere is proof even against the greatest orchestra and the greatest pianist in America.

The musical criticism, or what is accepted as such, which appears in the Philadelphia daily papers is something simply below criticism. The erudite critic flourishes like the baytree and stupefies one with his knowledge of technical terms and his thorough ignorance of music. Far better is the gentleman who, mistrusting his own powers, resorts to Grove's dictionary and politely dismisses a new work of such significance as the Tschaikowski piano concerto with a few vague and by no means glittering generalities.

Philadelphia audiences, too, are proverbially cold, but it is not the discriminating coolness of Boston, where dynamite itself would not startle the cultured denizens of the bean-fed Hub, but it seems to be a species of phlegm peculiar to the City of Brotherly Love that has no resemblance to anything else of its kind in this country. Your true Philadelphian will instantly brighten up if you speak to him on the subject of his last Saturday's marketing (Philadelphia men do their own), and will give you a glance of pity and contempt if you speak of art, particularly musical art. It is really below his notice; the women may go to a musical entertainment, but to sit down and seriously dissect a performance, while butter is at its present price, is to him something incomprehensible.

Philadelphia *was* a musical city, but that was a long time ago. It was musical when New York was not. It had its Philharmonics, its Oratorio societies, its annual round of operas and concerts, and everything new was eagerly listened to. In a word, it was the most musically cultured city in America between the years 1830 and 1850. It boasted of no mean composers and musicians, but since the war a cloud of depression has fallen on the city, and all attempts to rouse it from its stagnant condition have been futile.

Let us see what they are doing now and why such a condition of affairs prevails. If you ask a Philadelphia musician why things are so flat he will in nine cases out of ten shrug his shoulders and say, "The Quaker element." This may appear far-fetched, but it is an undeniable fact that the Society of Friends have ever been enemies to the divine art, looking on it as an emissary from the devil. Of course, this was a hundred years ago, but the idea has nevertheless stamped itself on the present generation, which has only yielded to the pressure brought to bear by its foreign-born population, and after a stubborn fight has acknowledged in a negative sort of a manner that music is, perhaps, after all, a moral agent and a source of delight and education. So our Teutonic friend is not so far out of the way when he blames the Quakers. It is a crude way of putting it, but it cannot be controverted.

There is an immense amount of piano teaching going on, both private tuition and in conservatories, but that can hardly be accepted as a sign of healthy musical progress. There are several large choral societies and some of the churches have good choirs. The Germania is the sole orchestral body of the city and the number of piano warerooms is annually increasing, and one would not despair absolutely of the future if the old fogy element could only be induced to step down and out.

The Cecilian Singing Society is a mixed chorus and is directed by Michael N. Cross. The society has done good work, giving several concerts every season and occasionally producing novelties. Mr. Cross, its director, comes of good old musical stock and is organist at the Church of the Holy Trinity and also director of the Orpheus, a male chorus. Mr. Cross plays piano and 'cello, is an ardent lover of music, but stops short a hundred years ago. His conservatism has nearly degenerated into old fogyism, and his reactionary ideas have done as much to hinder the advancement of music in Philadelphia as his good solid culture has aided it. Mr. Cross seems to forget that since Mozart we have had a few good composers.

Charles H. Jarvis is too well known as a pianist to need much mention, beyond saying that, while both his tendencies and his playing are far from being modern, he has nevertheless done more for the cause of piano playing than anybody else in his native city. For a quarter of a century he has, at a great pecuniary loss, given recitals of piano music and has played through the whole repertory of that instrument. But the same fault that is found with Mr. Cross can also be found with Mr. Jarvis. They have both been, and still are, earnest laborers in the field of art, but in their intense devotion to old ideals and standards they are forgetful of the fact that the world is moving and that "other times, other manners." The Cross and Jarvis symphony concerts were given many years ago in Philadelphia, and are spoken of now to show that while we criticise the gentlemen's present methods it is done in a perfectly sincere manner and with all due respect to their abilities and earnestness.

The Germania Orchestra is not a good orchestra, in fact it is very bad at times, and a great and thriving city like Philadelphia should certainly have something better to show than this scratch orchestra. Charles M. Schmitz, its leader, and William Stoll, its former leader, have labored long and earnestly to do something for it, but to tell the truth the material is poor and until it is weeded out and younger men put in, the performances will continue to be as poor as they are now. It seems to be a part of Philadelphian policy to exclude new blood rigorously in this and other orchestral bodies, and the good old gentlemen who played for the delectation of our grandfathers still continue to perform in a perfunctory manner the same compositions they played then. Mr. Schmitz is a capital musician, a good 'cello player and a severe disciplinarian, but what can he do with men whose technic does not date later than 1825? He simply makes the best of it, and that is bad.

Carl Gaertner, like Mr. Jarvis, has been giving music of high character for the past twenty-five years, but has never succeeded in infusing his own enthusiasm into his audiences. Philadelphians take everything for granted, and if Franz Liszt and Joseph Joachim had taken up their abode there they would have quietly accepted it as a matter of course, and people would have gone to their concerts (of course, on free tickets) in the same deliberate manner they employ in the Jarvis recitals and the Gaertner quartets. To be sure Mr. Gaertner is no Joachim and his day has passed, but he worked hard to make the beauties of the quartet recognized, and after losing time and money came to our editorial conclusion—that it was a hopeless task in Philadelphia.

Louis Gaertner, a son of the former and a pupil of Joachim, has lately returned to his native city and is a good violinist.

William Stoll, a violinist and whilom director of the Germania Orchestra, has quartets, like Mr. Michael Cross, in private, but knows by experience the futility of public performances.

A great virtuoso is hopelessly buried in the Quaker City as a piano teacher, and although he occasionally is heard it is plain to be seen from his playing that he, too, has succumbed to the musical lethargy of the city.

We refer to Mr. Rudolph Hennig, one of the finest violoncellists in this country.

It seems a pity for a great artist like Mr. Hennig to waste his gifts in teaching piano in a conservatory. His playing belongs to the public, and we have not such a superabundance of solo artists on his instrument that he should bury himself out of public sight and mind.

The Utopian Club, in Locust-st., is a musical organization that is fighting hard to stem the dullness and ignorance in musical matters that, like a stagnant stream, is creeping over the city. The best musical blood is there, but it is as yet in the minority.

Such men as Hugh Clark, Frank Darley, George Allen, Jr., W.W.Gilchrist, the composers; Anthony Stankowitch, young Henry Thunder, Louis Gaertner, Fred. Law, John Himmelsbach, Martinus Van Gelder (an excellent violin artist) are doing all they can, not only to raise the musical standard of their city but also to make it a progressive one.

Richard Zeckwer is also an enthusiast who believes in progressing, and has built up as testimony of his talent and energy one of the largest and most flourishing conservatories of music in the city. Mr. Zeckwer has the faculty of absorbing any new talent that comes to his city. Whatever has merit he is quick to recognize and adopt. In a word he is thoroughly progressive, and the healthy condition of his school confirms it. He has lately added to his corps of teachers Mr. Mauritz Leefson, a good pianist and director and a graduate of the Cologne Conservatory. Mr. Leefson also directs the Young Männerchor Society and is a thorough musician.

Another good musician is Mr. S. L. Herrman, organist of the Roman Catholic Cathedral and the Synagogue, and director of the Old Männerchor Society. Mr. Herrman is a pupil of the Leipsic Conservatory and in his quiet way is doing no little in the cause of good music, even against the most depressing odds.

Anthony Stankowitch, a most excellent and finished pianist, gives recitals every year and presents modern programs. He belongs to the coming element of his city and is working hard for newer and broader methods in art.

Organists abound, Messrs. Wood, Strang, Forman, Sprissler, Wittig, Thunder, Warner and Guhlmann being the best known. They are all conscientious workers.

Pianist and piano teachers are as numerous as blackberries in season, but with several exceptions they hardly rise above the plane of mediocrity. A really great teacher or player does not live in Philadelphia, and most of the best talent there has received metropolitan or even European instruction.

A number of fifth-rate conservatories flourish, with the usual evil results.

Public piano playing is hardly taken notice of, except by a small band of devotees, as was shown by the meagre attendance when Mr. Joseffy played his eighteenth piano concerto in Philadelphia. Of modern pianism the vast majority of players and teachers know nothing whatever, and old-fashioned methods, as regards touch, tone and technic, are still peacefully taught, and Brahms and Tschaikowski are as yet dead letters to the majority of teachers.

Singing gets the lion share of public attention, but with a very few exceptions there are no startling vocalists in the Quaker City. Miss Eleanor Everest, a pupil of Mrs. Marchesi, of Paris, is doing good work in vocal instruction, as well as public performances, and the veteran tenor Rondinella must not be forgotten for his many valuable years of service.

To give in a few words an outline of the situation, which at present is a peculiar one, the older men have not yet retired, while the younger and active party have not enough weight as yet to make themselves sufficiently powerful in the control of affairs. So matters are *in statu quo*.

The question arises now whether Philadelphia ever will be a thoroughly musical city like New York or Boston, or whether its reactionary and bigoted spirit is not indelibly impressed on its public. Better fierce war in the open than the stagnant though peaceful atmosphere of a swamp. There are a few spirits in the City of Brotherly Love who would welcome anything that would startle and arouse the members of the old régime. No matter how revolutionary any idea was, so it would galvanize the bones of the old skeleton. To do this will take time and much patience, and we sincerely hope the good day is just at hand when the doors and windows will be thrown open and the glorious sunshine and fresh air will rush in and dispel the gloom and musty cobwebs of unmusical Philadelphia.

——Miss Neally Stevens has been engaged to give concerts March 14 at Richmond, Ind., and March 20 at Omaha, Neb.

MR. DAMROSCH IS RESPONSIBLE.

THE newspapers are gradually waking up to the distressing ways into which the Symphony Society's orchestra have fallen in their performances under Walter Damrosch. The *Times*, in its criticism on the public rehearsal last Wednesday afternoon of Johann Sebastian Bach's "St. Matthew Passion" music, says:

The work of the orchestra, too, was so slovenly throughout the afternoon that it was beyond toleration. But we are becoming hardened to this sort of thing in the Symphony Society's orchestra, which is so lamentably lax in its discipline that heroic measures will have to be taken to keep the organization from falling to pieces. It might not be a bad move for the young conductor to begin by weeding out those musicians who spend more than half their time in laughing and talking during a performance. They are but few, and in the classic words of Mr. Gilbert they never would be missed.

The remedy proposed by the *Times*, it seems to us, might be reversed. The same musicians who play so slovenly under Mr. Damrosch that it is "beyond toleration," and "who spend more than half their time in laughing and talking," have been praised for the good and conscientious work they did all during the operatic season at the Metropolitan Opera House under Anton Seidl. Now, then, if these musicians do good work under Seidl and poor work under Damrosch, the clear inference is that the fault is not theirs, but the conductor's. In opposition to our contemporary's advice we therefore counsel: Let not the musicians be removed, but let young Damrosch be held responsible. Unless he can control his musicians he has no right to be at the head of organizations of the importance of the Symphony and Oratorio societies. One necessary quality of a good conductor is that he be a disciplinarian. Men like Thomas and Seidl can hold the attention of their orchestra during rehearsals as well as performances, and he who would attempt to laugh and talk during performances would quickly learn his true position. But what can you expect of a conductor who has no conception of great works and who cannot get control over his own orchestra? It has been urged that the nepotism which brought Walter Damrosch into such undue prominence at a very early age, because of his father's untimely death, which deprived his family of all means of support, must be tolerated on that score. We are not of that opinion. The cause of art is a higher one than that of individuals. If the stockholders of the Metropolitan Opera House feel that they are under obligations to the late Doctor Damrosch for his successful efforts in behalf of opera in German, let them send the son, who has talent, to a conservatory or to a good master to study, and let them meanwhile support the family; or, if they do not want to do that, let them give young Damrosch a position in the administration of affairs where his activity does not interfere with the general good of the development of the divine art in this city.

A Time Lesson.

BY HENRY SCHWING.

IT is generally conceded that one of the principal qualities of a good teacher is his ability to incite a pupil to mental activity. If we take into consideration that the music lesson is usually taken during the children's time for recreation, and add to it the pupil's natural disinclination to think and a predisposition to guess, then the teacher's task to interest the pupil becomes doubly onerous. Under such circumstances every suggestion is welcome which promises to lessen the labors of a teacher and still be beneficial to the pupil's intellectual development. Very often a teacher is forced by the limited capacity of the pupil to study out means and ways how to throw more light on an obscure subject, and one of these, no doubt to the great majority of pupils, is time; that is, the different shaped notes and their duration.

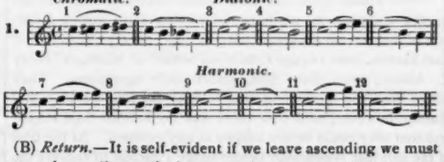
The following exercise is well calculated to impart to a pupil not only the most thorough knowledge of the value of notes, but also to stimulate him in the invention of melodies.

EXERCISE.

Three measures in 4-4 time are to be filled up with notes of various lengths. The notes, however, are not to be isolated; they are to stand in certain relations to each other. For this purpose we propose to leave the tonic—as it were, to make an excursion—and return again to it. In doing this we distinguish two moments, departure and return.

(A) *Departure.*—We are at liberty to leave the tonic ascending and descending and to use the tones of the chromatic and diatonic scales and of broken chords.

1. *Chromatic.* *Diatonic.* *Harmonic.*



(B) *Return.*—It is self-evident if we leave ascending we must return descending and vice versa, but we want the return to differ from the departure also in other particulars; that is, in intervals and notes, thus forming a complete contrast to each other.

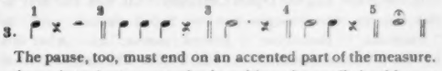
2.



The pupil is to be taught that the *closing* note must come in and end on an accented part of a measure.* In 4-4 time he has the choice of the following five modes:

* Such an ending is called a perfect cadence.

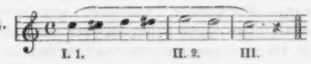
3.



The pause, too, must end on an accented part of the measure.

As an introductory exercise in writing, the pupil should copy the corresponding numbers in 1 and 2 in two successive measures and add one of the endings in 3.

4.



After the pupil has written and played the foregoing exercises he should be required to vary them by introducing rhythmic and melodic changes.

Rhythmic changes may be made:

a. By dots after notes;

b. By syncopations, and

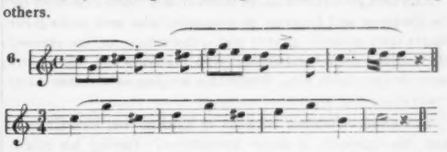
c. By arranging the exercises in different kinds of time, viz., 3-8, 2-4, 3-4, 6-8, 9-8 and 12-8.

5.



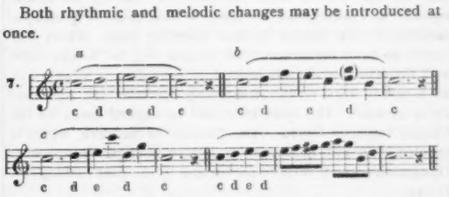
Melodic or tonal changes may be variously effected, as, for instance, by inserting and leaving out notes and substituting others.

6.



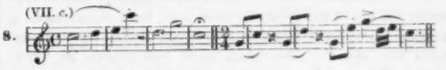
Both rhythmic and melodic changes may be introduced at once.

7.



Rests, too, and the up beat should be employed.

8.



Having disposed of this device as a mere time exercise, our next step will be to utilize it as an exercise in inventing melodies. For this purpose the pupil should be required to construct similar phrases to those given above in all the twelve major and minor keys and in all the different kinds of time. Later on even the movement and character of pieces might receive some attention when inventing phrases.

To students of a poetical turn of mind it might have an additional interest if told to bestow much care on the *return* to the tonic; so as to make it as attractive as possible—to bring, as it were, a bouquet of flowers home from their excursion. If necessary the pupil must not hesitate to add to the number of measures.

9.



How to prolong these phrases and construct periods will be the subject of a future article.

....A music festival is to be held this summer in Copenhagen, and will bring to light compositions by many promising Scandinavian musicians, as well as works by Gade and others, whose reputation is already great. The scheme comprises works by Kuhlau, Selmer, Hartmann, Berwald, Heise, Horneman, Svensden, the Danish Bendix, Weyse, Lange Müller, Rung, Rosenfeld, Winding, Malling, Barnekow; the Swedish Norman, Lindbad, Josephson, Sjögren, Södermann, Hallén, Rubenson and Berwald, and the Norwegian Sinding, Kjerulf, Grieg, Elling and Svendsen.

PERSONALS.

GUSTAV A. KERKER.—In looking for one of the most prominent of our young conductors in the field of light music, we certainly must rank Mr. G. A. Kerker among the first. When only a boy he came to this country and located in Louisville, Ky. At the age of sixteen, owing to the illness of the conductor of the German Opera, he conducted the opera of "Freischütz." For a number of years he afterward was the leader of a prominent orchestra in Louisville and composed quite a number of minor compositions. In 1879 he came to New York, where he at once filled the position of conductor with the Mahn English Opera Company. He was the first in this country who brought out the Suppé operas, such as "Fatinitza," "Boccaccio," "Donna Juanita," &c. After this he was principal conductor at the Thalia Theatre, and from there took the position of musical director at the Bijou Opera House. Here he has brought out in quick succession such works as "Orphée aux Enfers," "La Vie Parisienne," &c.; more recently "The Corsair," and now Lecocq's "Fleur de Thé." In all these operas young Kerker has introduced a number of his own compositions, and, in fact, in many instances rewritten the principal part of the score. He conducts with vim, dash and grace, and is exceedingly popular among the habitués of our theatres.

ARTHUR FRIEDHEIM.—Arthur Friedheim gave a concert at Berlin last Wednesday, at which he conducted Wagner's "Tristan" Vorspiel and Liszt's "Dante" symphony and at which he played Beethoven's E flat concerto and Liszt's "Danse Macabre" for piano and orchestra.

AN ENGAGEMENT DECLARED OFF.—The matrimonial engagement between Constanza Donita (Miss Seebass) and Emil Goetze, the tenor, of which cards were sent to THE MUSICAL COURIER, and which was announced by us last week, is now by latest European mail declared off. Miss Donita ceases to be a member of the Cologne Opera personnel and Mr. Goetze goes to Bonn to be treated for his damaged throat.

SEMBRICH.—Marcella Sembrich has been honored by the Emperor and Empress of Germany, who sent to the great singer their portrait, graced with a dedication in the revered old couple's own handwriting, and thanking for the enjoyment derived from Mrs. Sembrich's singing in a recent court concert.

STRAUSS.—Johann Strauss is said to be, like Chopin and Mendelssohn, a clever caricaturist. During his recent sojourn at Franzensbad he made a collection of grotesque sketches of the guests in that watering place, which has caused so much merriment that Strauss will be looked upon with suspicion by all who meet him hereafter. Strauss has made up his mind to stop composing operettas and light music in general. His next effort will be a grand opera for the Vienna Imperial Opera. The libretto of the work, which is entitled "Knight Pazmann," is a very poetical version of a Hungarian legend, written for Strauss by the poet Ludwig von Doczy.

RITTERSHAUS.—Alfred Rittershaus, a newly discovered tenor, the son of the great Rhenish poet, Emil Rittershaus, is to make his operatic début at the Berlin Royal Opera House early next month. The young artist was hitherto an officer in the artillery of the German army, but has studied singing for some time with Prof. Julius Hey, of Berlin.

MEYER.—Miss Menk Meyer, grandniece of Anton Rubinstein and pupil of Liszt, a musical prodigy not yet eighteen years old, has composed the music and written the libretto of an opera.

BARITONES.—The composition of operas seems to be becoming popular with operatic baritones. Of the new opera by the Prague baritone, Brueks, we spoke some time ago, and now comes the news of a new romantic opera in three acts, entitled "Melusine," by the Altenburg baritone, Emil Liepe, who was formerly a pupil of the Leipsic Conservatory.

D'ALBERT.—Eugene d'Albert has lately been decorated by no less than three dukes, the ones of Meiningen, Coburg and Anhalt being the ones to honor themselves by honoring the artist.

A LOVE LETTER BY BEETHOVEN.—*Vanity Fair* publishes the following love letter of Beethoven's, written to the Countess Giucciardi:

"My angel! My all! My second self! Only a few words to-day, written with a pencil (your own). * * * Can you alter the fact that you are not wholly mine, nor I wholly yours? * * * Love demands all, and has a right to do so, and thus it is I feel toward you. * * * Even before I rise my thoughts throng to you, my immortal beloved! sometimes full of joy, and yet again sad, and waiting to see whether fate will hear us. I must live either wholly with you or not at all. Indeed, I have resolved to wander from you till the moment I can fly into your arms and feel they are my home, and send forth my unison with yours into the realms of spirits. * * * Continue to love me. Yesterday, to-day, what longings for you, what tears for you!—for you! for you! for you! my life! my all! Farewell! Oh! love me for you, and never doubt the faithful heart of your lover! ever thine, ever mine, ever each other's."

It will be observed that the above love letter, like most everything else that emanated from Beethoven's brain shows no lack of power, forcefulness, or fire.

BIRD.—Mr. Arthur Bird, the eminent young American composer, sends us his wedding card. The happy event took place at St. John's, Peterborough, England, on February 29, 1888, and the bride's name was Mrs. Wilhelmina Drenker. The newly made couple will reside at Berlin, where the composer has a beautiful home at the Grosse Quer Allee No 1., Thiergarten.

HOME NEWS.

——Michael Banner, the violinist, will give a concert at Steinway Hall, on Saturday evening, March 24.

——Adelina Puerari, a young Italian soprano who has been singing in this city during the past season, has signed an engagement with the tenor Aramburo to sing this season in Havana, where she will make her début in "Gioconda."

——Miss Marianne Brandt sang Otto Floersheim's new song, "O Linger Yet, Ye Moments Golden," and Anton Strelezki made a hit with Liszt's "Pesther Carneval," at the second concert given by the Musical Society in Milwaukee.

——The third of F. A. North's concerts in Philadelphia will be given to-night. Miss Eleanor Everest, Messrs. Leefson and Hennig will appear, and will be assisted by the Young Männerchor Society. Miss Everest will sing "Spring Flowers," by Reinecke, with violin obligato by Mr. De Witt Everest.

——Manager Rudolph Aronson has decided to give the performance in the Casino for the benefit of the Actors' Fund on the second Sunday in April, when "The Marquis" and "Madelon" company will be in Philadelphia, so that it can be conveniently drawn upon to swell the attractions of the program.

——The Boston Symphony Orchestra's last concert takes place at Steinway Hall this evening. Mrs. Kalisch-Lehmann and Mr. Kalisch will sing, and the orchestra will play Brahms' third symphony, Krugg's symphonic prologue to "Othello" and the "Tristan und Isolde" Vorspiel and Liebestod.

——Theodore Thomas' tenth public rehearsal is announced for to-morrow afternoon. The orchestra will play Beethoven's eighth symphony and Richard Strauss' symphonic fantasia, "Italy," which has not been heard here. Michael Banner, violinist, will play Max Bruch's second concerto, and Mrs. Giulia Valda will sing an aria from Rubinstein's "Der Daemon."

——Miss M. E. Mulneaux, of Chicago, a talented young pianist and a pupil of Miss Neally Stevens, made a decided hit by her performance of Chopin's E minor concerto, on March 5, at Apollo Hall, Chicago. Miss Mulneaux has a clear, crisp technic and plays with the greatest facility and musical feeling. Mrs. Benjamin Jones took the second piano part in a very acceptable manner.

——Miss Marianne Brandt's farewell to the operatic stage in this country, which was to have taken place last Saturday afternoon, was postponed on account of Emperor William's death for one week, and will come off at the Metropolitan Opera House next Saturday at 2 P. M., when she will appear as *Leonora* in "Fidelio." Alvary will sing *Florestan*, Fischer *Rocco*, Max Heinrich *Pizarro* and Mrs. Seidl *Marcellina*. Anton Seidl will conduct the performance, which ought to be interesting. The receipts will be devoted to charitable uses.

——The widow of the late Gotthold Carlberg would like to dispose of the following works, of which she possesses the orchestral scores and full orchestral parts:

Meyerbeer's complete "Struensee" music.
Symphonie Triomphale, Ulrich.
"Einzug der Götter in Walhall," from "Das Rheingold," Wagner.
Slavonic Rhapsodies, Dvorak.
Ninth Symphony, Beethoven.
Stabat Mater, Rossini.
Concerto Symphonique, Litolff.
"Les Préludes," Liszt.
"Tovelille," Osger Hamerik.

Anybody wishing the whole or part of this music should address Mrs. Gotthold Carlberg, Rye, N. Y.

——A novel craft is being constructed at a Jeffersonville (Ind.) shipyard for a St. Louis man. It is to be a floating theatre, and will cost about $50,000. The boat is to be built in the shape of a house, with flat bottom, and is to be finished up in magnificent style, with stage, boxes and all the belongings of a first-class theatre. It is the intention of the proprietor to float his theatre all along the Ohio and Mississippi rivers, and to give first-class dramatic and musical entertainments at the ports in various cities during the summer months when the theatres are closed. It is generally cool of summer evenings on the river, and the proprietor of this scheme thinks he will be able to make a good thing out of it. The craft will be 175 feet long and 45 feet wide, and will have a seating capacity of about 800.

——William Schmidt and other members of the orchestra engaged to accompany Adelina Patti during a portion of her recent operatic tour in this country claimed that Carl Hamm, who engaged them on behalf of Manager Henry E. Abbey, owed them $609 under their agreement. They allege that the agreement was to play for four weeks. Mr. Hamm, however, said that there was no definite time stated, and that they could be discharged at any moment. At the trial of the suit last Wednesday before Judge Pitschke to recover the amount claimed by the discharged musicians the plaintiffs told their side of the case. Recess followed, and the counsel talked the matter over. When the court reconvened it was announced that a compromise had been effected by paying $456.75, three-fourths of the claim. This, of course, ended the trial.

——The New York *Home Journal* of last Wednesday had an interesting editorial article on "Wagner's Operas in New York," from the gifted pen of our estimable contributor, Miss Kate E. Clark.

——At a recent concert, given by the Philharmonic Club, of Detroit, a MS. composition of Franz X. Arens, of Cleveland, was heard. It is a string quartet in A minor, and was highly praised by the critics.

——Adolph Glose, the popular pianist, is engaged to play at concerts on March 16 at the Lexington Opera House; on March 22, in New Brunswick, N. J.; April 2, Steinway Hall; April 3, Puritan Church, Brooklyn; April 4, Masonic Hall, New York; April 14 and 28, with New York English Ballad Concert Company, at Weber piano warerooms.

——An opportunity presents itself for the public of New York to hear Barton McGuckin, the tenor of the National Opera Company, in connection with William Ludwig. Two concerts are announced for to-morrow and Saturday evenings at Steinway Hall, at which these two artists will be assisted by Amanda Fabris, Clara Poole, John Cheshire, harp player, and Arthur Oswald. The program will be confined entirely to selections from "Maritana" and Irish melodies.

——Mr. Anton Seidl, at his second symphonic concert at Chickering Hall next Friday evening, will bring as the principal novelty Anton Bruckner's "Romantic" symphony. Mr. Seidl will supplement the symphony with Beethoven's piano concerto in E flat (played by Mr. Sherwood), the "Bacchanale," from "Tannhäuser," with the duet between *Venus* and *Tannhäuser* as amplified, along with the ballet music for the Paris performance of 1861. The solo singers will be Mrs. Kalisch-Lehmann and Mr. Kalisch.

——A meeting of the German societies of this city and Hoboken was held at the club house of the German Liederkranz Society, Fifty-eighth-st. and Fourth-ave. last Saturday night, to arrange a program for the memorial services to be held in this city in honor of the deceased Emperor. There were present the following delegates: From the German Society of the city of New York, Charles Hauselt, J. Krutina, J. W. Holls and R. Van der Emde; of the German Liederkranz Society, William Steinway, Richard A. Adams and Julius Hoffmann; of the Arion Club, R. Katzenmeyer, J. B. Pannes and Julius Werner; of the German Social Scientific Society, Dr. J. H. Senner, J. W. Heppenheimer and C. Seitz; of the Central Turnverein, Judge Charles J. Nehrbas, Jacob Heintz and August Mann; of the German Club, William Helmrath, Heinrich Bauendhal and Altred Faber; of the Beethoven Männerchor, William Ohmeis, W. Tenhampel and Heinrich Egge; of the Eichenkranz Society, Charles Hallersohn, Henry Leidel, Edward Michaelis and H. Kraemer; of the Freundschaft Club, Henry Emmerich, and of the German Club of Hoboken, A. Behrens. William Steinway was elected president.

Mr. Steinway, in behalf of the Liederkranz Society, offered the free use of their hall, capable of seating 4,000 persons, for the observances, and it was accepted with thanks. It was resolved to hold the memorial exercises on Wednesday, March 21, and to charge an admission fee of 50 cents, the entire proceeds from which will be devoted to charity, the participating societies sharing between them the entire expenses of the occasion. It was further resolved to invite Carl Schurz and Andrew D. White, ex-president of Cornell University and former United States Minister to Berlin, to act as the orators of the occasion, and George Bancroft to make a few remarks. Alois Loehr, the German sculptor, will prepare a colossal bust of the dead Emperor to be displayed upon the platform at the meeting.

The following interesting and appropriate program of exercises suggested by Mr. Van der Stucken was determined upon:

"Siegfried's Death," from the "Götterdämmerung" of Wagner, by the orchestra.
"Integer Vitæ," by Fleming, chorus.
Oration, Carl Schurz.
"Macte Imperator," by Lachner, chorus.
Oration, Andrew D. White.
"Wacht am Rhein," by Carl Wilhelm, chorus.
Oration, George Bancroft.
"Kaisermarsch," by Wagner, orchestra.
"Ein Feste Burg ist Unser Gott," Martin Luther, chorus.

The choruses will be sung by the Liederkranz, Arion and Beethoven male singing societies, one each of the choruses to be conducted by Rheinhold L. Herman, Frank Van der Stucken and Max Spicker, their respective directors. A meeting of the various choruses and a rehearsal of the songs was to be held at the Arion Club House last evening.

It is hoped that Theodore Thomas and Anton Seidl will both lend their services as conductors for the occasion and that the former will lead the orchestra in the "Kaisermarsch," while the latter will conduct the "Siegfried's Funeral March," or vice versa according to their own arrangements or agreements. There would be no excuse for either of these two great conductors refusing to meet on a common plane on an occasion like this one.

——The ninth Thomas popular (young people's) matinée at Steinway Hall, last Saturday, was well attended. The orchestra played in excellent style the following "request" program, each number of which has so frequently been commented upon in these columns that further remarks seem uncalled for:

Symphony, No. 8, B minor, unfinished.....Schubert
Allegretto giojoso, Perpetuum mobile, } from suite, op. 39.....Moszkowski
Andante, "In the Garden," Finale, Dance, } from symphony, "Laendliche Hochzeit".....Goldmark
Serenade, No. 2, F major, op. 63.....Volkmann

String Orchestra.

Bacchanale, "Tannhäuser".....Wagner
Polonaise, No. 2.....Liszt.

——The Philharmonic Club ended their tenth New York season with their well-attended fourth chamber music soirée at Chickering Hall last Tuesday night. The program contained nothing new. Beethoven's great B flat major trio, op. 97, was performed by Messrs. Wm. H. Sherwood, Richard Arnold and Emil Schenck with good effect. Mr. Sherwood showed good technic and wrist development, but his tone is hard and dry and his conception neither particularly musical, nor broad nor poetical. The gentlemen of the string quartet gave with acceptable ensemble and general accuracy the beautiful two middle movements from Schubert's posthumous string quartet in D minor, and the club in its entirety repeated for the so and so manieth time Heinrich Hofmann's sextet, op. 65, composed for and dedicated to the New York Philharmonic Club in 1883. As the work has since that memorable year been performed by the club at least once every season, the players and the listeners are by this time alike well acquainted with it. Mr. Francis Fischer Powers, baritone, was the vocalist of the evening, but as he sang continually below pitch and with an affected and silly delivery he ought to be suppressed. His pronunciation of German is nothing if not ridiculous.

——The third and last concert of the Beethoven String Quartet took place at Chickering Hall on Thursday evening last. The quartet had the assistance of Miss Adelaide Foresman, contralto; William H. Sherwood, pianist, and H. R. Shelly, organist. The program was as follows, and was entirely satisfactory to an appreciative audience:

Quartet, op. 59, No. 3, in C major.....Beethoven
Songs. ..... *a*, "Aufenthalt".....Schubert
b, "Sommerabend".....Lassen
Two movements from quartet, op. 192, No. 2, entitled, "The Fair Maid of the Mill," a cyclical tone poem in six movements.....Raff
a, "The Proposal."
b, "The Mill."
Song, "The Resurrection" (with piano, organ and violoncello).....H. R. Shelly
Quintet, op. 99, in G minor, for piano and strings.....Rubinstein

The playing of the club was very satisfactory, as far as the ensemble was concerned, and it pleased the audience so much that they redemanded Raff's movement, "The Mill." Miss Foresmann has a pleasant voice and uses it with skill. She also was encored after her singing of Mr. Shelly's well-written song, in which Mr. Hartdegen played the 'cello obligato and the composer the organ part.

——The *World* of last Wednesday contained the following amusing item:

Brakeman No. 479 on the Third Avenue Elevated RR. is gifted with a very musical voice, which only needs a little cultivation to enable him to take a place among our foremost singers. At present it is in somewhat of a crude state, and sounds not unlike the rasping of a saw when it strikes a nail. But this little defect is more than counterbalanced by its penetrating power. It begins very softly, the first syllable breaking so gently on the ear that passengers imagine the mythological sirens are tuning their harps to lure them to destruction. The next note is much clearer. It continues to grow sharper and clearer, till by the time the final note is reached it pierces and harrows like the last despairing cry of a fallen angel. Yesterday morning at about 11:45, as a train was nearing Chatham-sq., he surpassed himself. Poking his head in at the door, he began:

Cha—tham NEXT.
Cha—nge F'SOUTH
Fa—a REE.
THIS train GOES
To City Haw
Er—LL—LL.

There was a great exodus when the train stopped; but whether his voice or business haste caused it is one of those things which will never be known.

——The *Herald* of last Sunday contains the following interesting squibs about musical persons:

ENGAGED—Miss Ella Earle, Mr. Toedt!

Josef Hofmann the other day received a strange and most amusing epistle. It read as follows:

SHINTOWN, Pa., February 23, 1888.

Master Josef Hofman:

Seeing in the paper that you was such a miraculous child preacher, thought I would write and find out whether it was so or not; that God had put one so young in the field to work for Him it did not seem possible. Now, if you will write and tell me all of your history, or your life rather, so that I can read it before the church and have it printed I will feel greatful for the favor. I am yours respt.,

MRS. J. F. WERTS.

N. B.—If you will send me one of your cabinet pictures I will send you the money for it. Write as soon as convenient.

MRS. J. F. W.

Pauline Lucca sang *Carmen* for the fiftieth time in Vienna the other day. And, by the bye, how is it that nothing further has been heard of her intended visit to America? Mr. Conried last autumn brought with him from Europe a photograph of the most fascinating of singers, on which she had lovingly inscribed "Auf Wiedersehen!" This, in Mr. Conried's eyes, was as good as a contract. The wayward Pauline seems to think differently, however.

Anton Seidl, after giving the last of his concerts, which is to take place on April 6, will immediately start for Europe. He will be gone but a few weeks, his errand being to acquire as many musical novelties as possible for the Brighton Beach concerts, which he will conduct during the coming summer. The metamorphosis down at Brighton is already beginning to take shape. Gen. James Jourdan, though he is the president of four various companies—the Brooklyn and Brighton Beach Railroad Company, the Kings County Elevated, the Coney Island and Brooklyn Horse Railroad Company and the Fulton Municipal Gas Company—showing as usual abundant energy to "push things." Last week Mr. T. G. Stein, a well-known architect from Vienna—the same who is to build Mr. Amberg's new theatre—was instructed by General Jourdan to draw plans for the new concert hall, which will have a seating capacity of at least 3,200.

Anton Rubinstein apparently possesses a highly developed sense of the fitness of things. His historical piano recitals two years ago were the sensation of musical Europe. In every capital the master was received with open arms, and nowhere did the waves of enthusiasm run higher than in Vienna. There the flower of the Austrian aristocracy assembled night after night to do homage to the greatest of living virtuosi. After one of these concerts the crush was immense, and the *portier*, whose function it was to call carriages, had his hands full. In his most pompous tone of voice that important functionary, will full blown cheeks, calls as follows:

"Princess Pauline Metternich!"
"Count Larisch!"
"Prince Hohenlohe!"
"Countess Taaffe!" &c., &c.

Finally a man with a leonine head, a large coat and broad brimmed, soft felt hat, emerges, and in the most patronizing manner that *portier* condescendingly calls:

"The wagon for the piano player!"

Everybody roared at the top of his voice—everybody except Rubinstein, who thought the *portier* an eminently natural and unaffected man.

——The Mendelssohn Quintet Club play at the Hot Springs, Ark., to-day; at Little Rock, to-morrow, and on Friday and Saturday in Memphis.

The New Orleans *Picayune* in referring to the performance in that city says:

Withal, however, it must be conceded that the artist par excellence of the quintet is the violoncellist, Mr. Louis Blumenberg. The difficulties of the "Airs Hongrois" vanished before the certainty of his execution, and the broad, noble tones of his instrument were brought out with an astonishing volume and, at times, poetic effectiveness.

Concert of Frederic S. Evans.

TUESDAY evening of last week Frederic S. Evans, a young pianist, made his début at Steinway Hall, assisted by the Damrosch orchestra. Mr. Evans, who was a pupil of Robert Thallon, of Brooklyn, and also of S. B. Mills, has returned from Leipsic after a four years' course with Carl Reinecke. He is ambitious, for he played the E flat concerto of Beethoven and the G minor concerto of Saint-Saëns, no light task for a débutant, but he proved himself a close, careful student of the piano, and the Saint-Saëns concerto he played very well.

The Beethoven concerto lacked freedom and breadth; in point of fact it sounded studied, otherwise Mr. Evans' technical work is admirable. He possesses a round, full touch, though not a large tone, and plenty of facility, his scales and trills being very even and smooth, and he has a beautiful pianissimo; but the general effect of his style is marred by want of sufficient dynamic contrasts. There is too much sameness of coloring in his work. This was particularly noticeable in the Beethoven number, which was played a little listlessly; perhaps Leipsic Conservatory traditions may have caused this, but the Saint-Saëns was something altogether different, it being interpreted in a much broader manner and with better grasp, the last movement being given with fire and even brilliancy. Mr. Evans plays musically, and when he ripens and broadens he will be a most excellent artist.

The rest of the concert was rather distressing, with the exception of Robert Thallon's delicate and tasteful accompaniments. Oscar Franklin Comstock has a good bass voice, but it sadly lacks training, and his conception of the Lieder he sang was rather peculiar. Miss Helene Eschenbach, a soprano of very pretty appearance, sang some songs by Bradsky, Grieg and Meyer-Helmund. Miss Eschenbach does not possess the gift of absolute pitch.

The orchestra, under Walter Damrosch, interpreted in a slovenly manner the overture from Mendelssohn's "Midsummer Night's Dream" music, and the accompaniments to the concertos were very badly played indeed.

Philharmonic Society.

THE fifth concert of the Philharmonic Society brought no novelty, but a well-selected program, which was, as usual with this our foremost orchestral organization, well performed. Mr. Theodore Thomas' reading of the sombre "Manfred" overture is interesting throughout, but the key of E flat minor, which is so bad a one for the orchestra—especially for the strings, whom it robs of all brilliancy—takes away from the performance a great deal of the sensuous charm the overture would possess if it were better orchestrated and transposed into the key of E minor. Wagner's beautiful "Siegfried Idyl," which, though orchestrated for small band only, is a very clever and brilliant piece of instrumentation, afforded a most pleasing contrast. It was followed by Beethoven's E flat piano concerto, which Miss Adele Aus der Ohe interpreted in a light blue dress, relieved (?) by a heavy broad black crape sash reaching from the left shoulder to the right foot. We give precedence to a description of the lady's dress over that of her playing, for it was more striking and is more easy to describe. Her interpretation of the concerto was neither very good nor very bad. She played with capital touch, tone and technic, but the spirit seemed to us to be absent. There was little or no inspiration or artistic fire, and the performance hardly added to Miss Aus der Ohe's great reputation, which is deservedly based on former and better readings than she gave to Beethoven's mighty work.

The concert closed with a spirited reading of Dvorak's first symphony in D major, a work which, though it lacks great invention, is thoroughly interesting in original rhythms and orchestral effects, as well as clever thematic treatment.

The audiences were large and enthusiastic, both at the Friday afternoon rehearsal and at the Saturday night's concert proper.

The Oratorio Society.

THE Oratorio Society, under the direction of Mr. Walter Damrosch, at their third and last public rehearsal and concert for the present season, on Wednesday afternoon and Thursday evening of last week, at the Metropolitan Opera House, made an abortive attempt at a performance of Johann Sebastian Bach's "St. Matthew Passion" music. The performance in both instances was so bad throughout that it will probably hurt the cause of Bach in this city for a good many years. For what is the use of telling the public that the "St. Matthew Passion" music is the "greatest work of its kind" in existence; that it is "grand," "noble," "monumental;" that in point of structure and workmanship it is "a model" and will remain one for time and eternity; that in regard to invention it is "broad," "beautiful" and "original" in the extreme, and that for true and unaffected "deep-felt" and "genuine religious feeling" displayed in the composition this work "surpasses anything" that so far has been created in this world—in short, that it is the divinest example of the divine art in existence? What is the use of saying all this and much more that might truthfully be said about the "St. Matthew Passion" music, and then give a performance which cannot be designated as anything less than a caricature, and which is so abominably bad and tedious that it drives the people out of the Opera House by the dozen after each of the butchered numbers? The public, which cannot be expected to discern between the work and the way in which it is presented to them, merely judge by the effect. More than one there was whom we heard say: "Well, if this is Bach's music and his very best at that, they may keep it. It is horrible, it is tedious, it is cacophonous and I don't want any more of it." Such a performance as Walter Damrosch gave of Bach's "St. Matthew Passion" music would not be tolerated in the smallest provincial town of Germany, and if he had attempted it there that would certainly have been the end of him as a conductor. Everything went wrong from the beginning to the end. The chorus, which, of course, has some very difficult work to do, sang throughout without shading, without ensemble, without precision or certainty of attack. The great contrapuntal choruses were a perfect *mêlos*, and as to dynamics the whole Passion music was one continued and unchangeable mezzo-forte. The orchestra's part is not half so difficult as that of the chorus, yet they played abominably and listlessly throughout the entire work. The organist was uncertain and handled the important organ part in a manner entirely unworthy the name of a musician. In the ending of the first part of the work he was several bars behind chorus and orchestra, and finally ended all by himself on an unresolved chord of the seventh after he rather suddenly became aware that he was playing solo. Of the soloists none seemed exactly aware of what oratorio singing is. Mr. Fischer sang the part of *Christ* with nice expression and feeling, but he lacked breadth of style; so did the rest of them. Miss Emily Winant, the excellent contralto, sang that beautiful solo with violin obligato at a tempo the rapidity of which robbed it of all of its inherent dignity. Even Miss Ella Earle and Max Heinrich, who usually sing at least musically, seemed to be infected by the general state of demoralization, and as for the tenor, Mr. William Dennison, in whose hands was the difficult part of the *Evangelist*, the least said the soonest mended.

Latest from London Figaro.

The report that Mr. Carl Rosa intends to build a London theatre as a permanent home of English opera is, to say the least of it, very premature.

* * *

The death is announced of Carlo Costa, half-brother of Sir Michael, and the teacher of the drawing room song composers, Tosti and Caracciolo.

* * *

Sir Arthur Sullivan is seeking health at Monte Carlo.

* * *

Miss Kopp, who made her début as a mezzo soprano at the popular concert last Saturday, is a Norwegian and a pupil of Stockhausen and Madame Viardot.

* * *

Dr. A. C. Mackenzie has written to a short poem by Mr. Robert Buchanan an ode for the opening of the Glasgow Exhibition in the summer. The lines are entitled "The New Covenant," and they are intended to contrast the peace and prosperity of the present age with the misery and turbulence of the old Covenanting days. The music is entirely choral, and it is divided into two parts, each containing a male and a female chorus, followed by a full chorus of thanksgiving, and the whole concluding with an "Epode," leading direct into the "Old Hundredth."

* * *

The return of Clara Schumann—who, despite reports

to the contrary, will make her reappearance next Monday—will invest the remaining performances of the popular concert season with special importance. On Monday Mrs. Schumann will not play in the concerted music, but as she has chosen for her solo so popular a sonata as "Les Adieux, l'Absence et le Retour," St. James' Hall is certain to be crowded. Later on the distinguished artist will be heard in Schumann's piano quartet and quintet.

* * *

Three hitherto unpublished letters by Beethoven have just been discovered, and are printed in the Vienna *New Free Press*. They are of no artistic importance, and merely deal with the chronic impecuniosity of Beethoven's scapegrace nephew. They are, however, issued with all their imperfections, and they prove that even a great composer could not spell. The obvious moral will be appreciated by backward schoolboys.

* * *

Dr. A. C. Mackenzie was yesterday elected principal of the Royal Academy of Music. The members of the institution must cordially be congratulated in securing for so high a post the services of an eminent composer and a musician of liberal tastes and independent character. At the age of forty Dr. Mackenzie is in the full vigor of life, and his appointment is the more satisfactory in that it will compel the new principal to take up his permanent residence in London.

* * *

Mrs. Georgina Burns' £500 worth of jewels, which were supposed to have been left in a Liverpool cab, have been returned to her by two small boys. It seems that the popular prima donna, in the confusion of being serenaded by the students, simply left the precious satchel of gold and diamonds in the street. A reward of £50 was offered, but the amount must be measured, as an old lady once remarked, by "the aggravation and not by the valliation of the trifle." However, the distinguished singer is now consoled by recovering her property, and the two small boys, I suppose, have enough capital to find them in sweetstuff for some months to come.

* * *

The special articles in the *Meister* (the new quarterly Wagner organ) are of a most interesting character. The best is that by Mr. Shedlock, in which (after Mr. Bennett's excellent plan of "The Great Composers, Sketched by Themselves") Wagner is treated as depicted in his own correspondence. Next comes a very short article by Mr. C. A. Barry. A translation is given of Wagner's strongly worded letter to Berlioz, in which the master alluded to the origin of the term "The Music of the Future," describes his struggles and appeals for "an asylum for my dramas on France's hospitable soil." There are also a long article on Schopenhauer and some notes. The only announcement of importance in the new official organ of the London Wagner Society is a suggestion of an orchestral concert on a large scale to be given in the autumn if a guarantee fund of £400 can be raised.

....Ignaz Brüll, the composer of "The Golden Cross," has just finished a new opera entitled "The Heart of Stone," the libretto of which is based on Hauff's well-known story of "The Man with the Heart of Stone."

....Of the fifty-three new operas which had been sent to the intendant of the Berlin Royal Opera House last year only four have been accepted for performance: Holstein's "Der Haideschacht," Rehbaum's "Turandot," Naumann's "Loreley" and Lorenz's "Irrungen."

....Gounod's "Roméo et Juliette" is likely to be given at the Grand Opéra in Paris early in April, and the composer has promised to write a new score of ballet music to suit the enlarged scale on which his Shakspearian opera will be performed on its transference from the Opéra Comique. The ballet will represent the nuptial festivities of the Capulets, and will be placed between the chamber scene and the marriage scene in the fourth act of the opera.

....*Galignani's Messenger*, of Paris, contains the following interview with Gounod and Sarcey:

"You ask," said Mr. Gounod, 'if Germany is better than France as a musical centre for students. My honest opinion is that Paris is far superior to any German city in its musical advantages. Why, where could be found abler teachers than those at our conservatory? Just look at Ambroise Thomas, Jules Massenet, Léo Delibes, Saint-Saëns, Théodore Dubois—our best composers, in a word, are all to be found in the Rue Bergère. And then I dislike all this nonsense about German music, Italian music, French music and so on. Geographical boundaries cannot hedge in harmony. There can be no secrets about this art. The laws that govern thorough bass, counterpoint, fugue, are the same all the world over. Rossini once said to me: 'I know but two kinds of music—good and bad.' Music is universal, it is humanity, it is love." On the same day Mr. Francisque Sarcey, the distinguished dramatic critic, made the following remark on Mr. Gounod's literary aptitude: "Gounod doesn't know how to write. We listen to him deferentially when he reads something at the Institute: we even applaud, but none of us understand his phrases. He is always in the clouds, and speaks of love and the beautiful and music as if they were animated beings. We admire his wonderful musical talent and pretend to fathom his thoughts."

A Zither Prize Contest.

LAST Sunday evening a number of local zither clubs met at Steinway Hall in friendly contest for the three diplomas offered by the United Zither Clubs of New York city. Philadelphia was represented by its crack club, bearing the name of its native city, and the Uhu Doppel Quartet Club, Mr. Von der Au, basso, assisting.

The playing of the various clubs participating was far above the average of most affairs of the sort. The prizes were awarded as follows by the three judges selected, Messrs. Humphries, Nunez and Huneker:

First prize, to the Max Albert Club, directed by Louis Melcher, pupil of the celebrated Max Albert, former teacher of the present Emperor of Germany.

Second prize, to the Musik Section des Central Turn-Vereins, and the third prize to the Philadelphia Club, William Leopold, president, whose playing, by the way, was very artistic, their tone and attack being admirable. The following are the names of the contesting clubs:

New York Zither Club, Director E. Himmler.
Philadelphia Zither Club, Director M. Jacobi.
Musik Section des Central Turn-Vereins.
Columbia Zither Club, Director W. Straek.
Lyceum Zither Club.
Max Albert Zither Club, Director Louis Melcher.
Beethoven Zither Club.

The names of the members of the successful clubs are as follows:

Max Albert Club—Director, Louis Melcher; B. Kretschmer, president; Ed. W. Egge, secretary; A. Weber, A. Raschke, J. Monitzer, J. P. Hildebrand, Ed. Goff, C. Wilk, C. P. Badura.

Central Turn-Verein—E. Himmler, E. Birnstrict, S. Mueller, C. Schalcke, C. Kramer.

Philadelphia Club—Director, Maurice Jacobi; William Leopold, president; Charles Faltermayer, Oscar G Boehm, S. Burgauer, Charles Hoch, Ed. Bender, Charles W. Wedig, Charles Klingenstein, Otto L. Koch, Henry Schute, Jacob Faltermayer, William Deeg.

Review of New Music.

There appears to be a desire at present on the part of both young and old composers to glut the market with songs. So, at least, it seems in looking over the present batch of new music sent us for inspection. Or, perhaps, spring being at hand, it is only natural on the part of our music makers to warble in company with their poetical brethren on the beauties of this alleged lovely season of the year. Wm. Rohlfing & Co., of Milwaukee, who seem to spread their editions all over the habitable globe, have published some new songs of Anton Strelezki's, who must now be ranked as a most prolific composer, to judge from the extraordinary amount of music he is continually putting forth, which leads one naturally to infer that a part of it at least must be of inferior quality, and so it is. "The Pretty Little Maiden's Song," a ballad with waltz refrain, is simply a sop to that Cerberus, the public, who must and will have that most banal of all compositions, the waltz song. Mr. Strelezki has complied with their desires without wincing, and has manufactured a neat little specimen of the article, which, like all of his vocal compositions, is singable withal. Of much higher character are the two selections from his as yet unperformed opera, "Zanoni," a prayer and a night song, both being commendably melodious and simple. A ballad, "A Passing Thought," by the same composer, is very pretty and is in the popular style. Mr. Strelezki, it must be sadly confessed, is writing down to the masses, and must, of course, expect the inevitable consequences.

Mr. Charles Morley has written a song in E minor called "Sweet Memory," and so it is of other composers, notably Sullivan and Tosti.

"My Mother Minds Me Not" is the title of a simple *Volkslied*, by Eugen Luening, who has also composed a more pretentious song, the text from Bodenstedt and done into English by Mrs. H. D. Tretbar. It is clever and has a catchy and taking accompaniment.

Erik Meyer Helmund is a most prolific writer, and one wonders where in the world he gets the time to sing all of his own songs (if he does it), or even compose them. What he produces is so undeniably Helmundish that much comment on the two songs which Messrs. Rohlfing have published is hardly necessary. The one entitled "The Days of Golden Youth" is very pretty, if somewhat diffuse and disconnected. Mr. Helmund is fond of sudden tonal transitions, not always original or particularly appropriate. He is, however, popular, and that is saying nearly everything. "The Cuckoo" has so often cuckooed through the boughs of the forest of German song that this late effort on the somewhat tiresome bird is hardly to be spoken of; suffice to say it is a cuckoo song.

Mr. Hugo Kaun is also represented in this collection by a song. "A Simple Question," which is neither bad nor good, but simply in C major; that's about the most vivid impression one gets from it.

Jos. H. Capek contributes a song, "To the Maiden," and was evidently influenced by the young lady's playing of Jensen's piano pieces, for the piano and vocal part look like merely a transposition of one of that lovely composer's piano pieces. Look at it and try to guess which one.

Both Mr. Hugo Kaun and Mr. E. Catenhusen have been essaying that very solid, and to many satisfactory, art form, the male part song. Mr. Catenhusen, who is a well-known conductor, has written a cycle of three songs for four male voices, and entitled "Recollection," which, as far as they go, are good specimens of their class, but, as Louis Ehlert says somewhere or other, this class of music is irresistibly suggestive of the table covered with glasses of the foamy beverage to which our Teutonic brethren are addicted; the same may be also said of the "Heart Greeting" of Hugo Kaun. It is music for the open air and hearty lungs, beaming faces and goodfellowship, and as such it fills the bill.

Mr. Wilson G. Smith, the young Cleveland composer, sends us two songs, the first of which, "A Kiss in the Rain," is in the popular vein. "The Dimple in Her Cheek" is a little more ambitious, but is not very original. His new concert polonaise, op. 37, for piano solo, can hardly be called a very brilliant effort on the part of this composer, who works so well in small forms. It is a trifle tedious and diffuse and the trio decidedly commonplace. This polonaise lacks breadth and dignity, two very important requisites, and the principal theme is trivial. Brainard & Sons are the publishers of these three compositions.

Mr. Frederic Brandeis has by request arranged for chorus for male voices his well-known song, "My Love is like the Red, Red Rose." A rose of another color is the 'Rose" by Anton Strelezki, published by H. B. Stevens & Co., of Boston, which is a nice little song, certainly not too difficult or original. "For Thee," by Alfred G. Robyn, and from the same publishers is another one of those songs that crop up every season as regularly as the grass. Why they are written, why they are published or why they are sung is one of those eternal puzzles that weary the brains of the unfortunate reviewer.

The following explanation which accompanied a very ordinary song is worth reprinting:

"AUTUMN WINDS."—The singer is supposed to identify himself with nature. The wind blows but to express his feelings. The movement follows the lead of the wind as far as it may without discord.

The theme was suggested and the melody composed during one of those weird concerts with which we are treated by the fitful blasts of November.

The words are designed to interpret the varying moods of the listener.

Mr. Warren Holden is the name of the composer and W. H. Boner & Co., of Philadelphia, are the publishers. It seems, then, that the "fitful blasts of November" are responsible for bad music as well as bad colds.

Otto Sutro, of Baltimore, publishes a song by I. A. Oppenheim, "A Confession," which is very graceful and well composed.

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THEO. PFAFFLIN has left Indianapolis and is now with Newell & Co., Chicago, where he will take special charge of the sale of Chickering pianos. The John Church Company, of Cincinnati, which has charge of the old Pfafflin store and business, may dispose of the same as well as of the rent stock. We believe Mr. Pfafflin will make a success of it in Chicago.

THE now historical blizzard that paralyzed the commerce and industries of New York and vicinity on Monday and Tuesday came upon us during the two busiest days of the week, and yet we are endeavoring to get the paper out on time, as usual, and we, no doubt, shall succeed. The piano and organ trade here is at a complete standstill. The experiences of Monday and Tuesday are entirely novel in this neighborhood and caused a temporary suspension of business.

THE English Merchandise Marks act means the absolute destruction of the stencil piano business in Great Britain, especially that feature of the stencil piano business which prevails here to a much greater extent than it did in England. At the same time there is no present danger of the passage or even introduction of a bill in Congress similar to the English act, for there is no understanding among manufacturers and a combination between them seems to be an utter impossibility. An act like this Merchandise Marks act can be brought forward only by the co-operation of all the leading manufacturers of pianos or organs, and there must be no chance for the firms who produce stencil pianos to create a lobby in opposition to the bill. We cannot see how any measure can be offered before the National Legislature for some years to come that would interfere with the production and sale of stencil pianos in the United States. There are, however, on the statute books of nearly every State laws that might be interpreted, should the occasion arise, to include among articles sold under false pretenses pianos or organs whose names do not indicate their origin. Should a decision ever be rendered in any court of law in any State in the Union to the effect that a dealer who sold a stencil piano or organ—that is, an instrument with a fictitious name—disposed of the goods under false pretenses there would be a chance to get a true definition of the stencil piano, and its status would be legally defined Certain manufacturers and dealers claim that it is a false pretense to sell a piano or organ with a fictitious name, but if the name of the dealer who sells it is placed on the instrument the motive of a false pretense is destroyed. The English papers have been commenting on the stencil pianos, and seem to agree that under the new act if a dealer desires to remain within the law he must state on the nameboard of a piano "Manufactured by so-and-so for," the dealer's name then following. Stenciling pianos in this country under such a restriction would make the stencil useless, for the great effort here is to hide the name of the manufacturer behind the dealer's name or the fictitious stencil; for once give the manufacturer's name and the grade of the instrument will be known. It is the great temptation which the profit on stencil pianos offers that makes them salable to the dealer. He can sell a low grade instrument when it is stenciled fictitiously far above its retail intrinsic price. He can very seldom perform the same operation with a legitimate instrument.

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WE have an inquiry from Manchester, N. H., asking who the manufacturers are of the "Mascot" piano. We give it up. We could tell at once if we could see the instrument. It is a dead sure stencil, probably of the vilest sort, and should not be touched by anybody.

The following inquiry from Pennsylvania is at hand:

CHERRYVILLE, Pa., March 7, 1888.

Editors Musical Courier:

Do C. A. Zoebisch & Sons, of New York, manufacture the piano that bears their name? Please answer, * * * and oblige, Yours respectfully,

W. J. OHL.

The advertisement of C. A. Zoebisch & Sons, which has been carried by this paper for many years, never indicated that the firm manufactured pianos, and as far as is known that house makes no pianos.—Editors MUSICAL COURIER.

Philadelphia Trade.

THE retail piano trade of Philadelphia is more extensive than that of the whole South between Richmond and New Orleans; there are more pianos sold within a radius of twenty miles from the Public Building in Philadelphia than in the whole South from the Potomac to the Mississippi. The dealers last week complained of dull times, but at Bellak's, where we called on Friday forenoon, a piano had been sold before Mr. Bellak reached the store; at Heppe's there were purchasers and we found customers in nearly every piano establishment. Mr. Fleming, at Behr's branch, sold two squares on Friday afternoon, and Blasius had customers in each of the three stores. The business in Philadelphia is cut up very much by the bell ringers. What are bell ringers? Why, they are the men sent out to call at private houses, ring the door bells and ask the ladies if they want to buy pianos. These bell ringers bring in a large trade and are very annoying to the firms who ring no bells. Dearborn and F. A. North & Co. do a large trade through the bell ringers, Blasius is down on them and gets trade by advertising extensively and making an immense show. The Blasius firm carry a very large stock and keep their pianos and organs in first-class shape. They have just sold out their Reading branch to C. W. Edwards, who was formerly with Schlechter & Henry in that town. Mr. Edwards will keep the Chickering and Hardman pianos.

Bellak is selling Chickerings and Gablers and the Sterling pianos, and also, as a matter of course, the Emerson. The firm of F. A. North & Co., who lately became piano manufacturers, are making the Lester piano. It is a success, and the scale, a Calenberg & Vaupel upright scale, is excellent.

There is a great stencil racket in vogue in Philadelphia, and it seems to pay, at least for the present. We saw a G. A. Miller & Co. upright in the Behr warerooms. G. A. Miller is the name of a young man at F. A. North & Co.'s, and these stencil Miller pianos represent an ugly feature of the stencil business. The Millers, of Boston, have a branch in Philadelphia, and that in itself is the incentive for a Miller stencil piano. The instrument we refer to is a Weser. It would not be a bad idea for the Henry F. Miller & Sons Piano Company to endeavor at least to put a stop to this thing. We know Mr. Fleming would not misrepresent the piano, nor would his house be guilty of any such transaction, yet at the same time THE MUSICAL COURIER is bound to disclose this, as it does every stencil proceeding.

The warerooms soon to be opened by the Ivers & Pond Piano Company, of Boston, will be a remodeled store now occupied by the Hazeltine collection of paintings. It is located in the rapidly developing section of Chestnut-st. above Broad. C. W. Kennedy & Co. are above Sixteenth-st. and are adding about 60 feet to their present store, which when completed will be 160 feet deep. The wareroom is elegant. Hazelton pianos adorn the front of the store, some handsome instruments of the Hazelton manufacture being displayed. There is a saleslady employed by this firm and we believe the innovation is worthy of more general application. Ladies would make "fair" indoor salesmen, if that solecism be permitted. C. W. Kennedy & Co also handle the James & Holmstrom pianos, also the Stuyvesant. We found Stuyvesant pianos at North's also, and were asked what we thought of this branch of the Wheelock business. We stated that we were under the impression that the Stuyvesant piano would damage the prospects of the Wheelock. Our Mr. Hall, who is East at present, tells us that in Chicago it has been said that the Stuyvesant is just as good a piano as the Wheelock. If that is the case it certainly will damage the prospects of the Wheelock piano.

The branch store of Behr Brothers & Co. is very attractive and should prove a remunerative investment.

Owen & Simpson have the Hallet & Davis pianos and the Krakauer pianos, and the firm believe thoroughly in these instruments. The Hallet & Davis has a valuable reputation in Philadelphia and Krakauers are rapidly building up a name there.

J. G. Ramsdell is now assisted in his warerooms by A. G. Clemmer, a thoroughgoing piano salesman, who sold a Weber square in our presence and who was very busy. The Weber piano is remarkably popular in Philadelphia, and its reputation is thoroughly established. At Ramsdell's rooms we found some splendid specimens of these instruments, which have been sold in large quantities of late. There was a handsome, big-toned Weber grand in the rooms that seemed to us the best kind of advertisement the house could have, for it is a constant attraction to musicians.

C. J. Heppe's store is a beauty. Steck pianos, Lindeman pianos and a large array of Loring & Blake organs are all elegantly displayed. Mr. Heppe is doing a large trade in both of his stores.

Another enormous wareroom is W. G. Fisher's, where Decker Brothers' and Haines Brothers' pianos are the attractions. Mr. Fisher understands how to select the best types of the pianos he handles, and his Mason & Hamlin organ display is also worthy of the reputation of those organs.

At F. A. North & Co.'s the Knabe and the Conover pianos are sold. A good line of each of these brands is kept on hand and flanked by a large assortment of Wilcox & White organs. The J. & C. Fischer pianos are Dearborn's stronghold. He disposes of a large quantity of these easily selling instruments. At Dutton's the Hardman pianos are pushed with unusual energy. The Hardman piano has been advertised in good style in Philadelphia. The Briggs piano is also handled by Dutton, who has sold a large number of these excellent instruments.

A favorite piano in Philadelphia is the Behning, controlled by M. Scherzer. Mr. Scherzer has sold hundreds of these high grade instruments and is a thorough disciple of the Behning school of piano making. The Harrington piano is also sold by Scherzer.

F. G. Smith's Philadelphia branch for the sale of the Bradbury piano is a large wareroom on Arch-st. The report that the manager, Mr. Simmons, is to exchange his position for that of manager of another Philadelphia branch is unfounded. Mr. Simmons holds a five years' contract, and so does Mr. Smith, and both gentlemen will fulfil its conditions.

Piano manufacturing has never prospered to a great extent in Philadelphia. The original scales of Philadelphia made pianos were no success either from the mechanic's or the musician's point of view. Neither are the cases things of beauty or joys forever, for they look clumsy and out of the architectural shape of the modern piano. No matter how much advertising is applied to the introduction and sale of a piano, if the instrument itself does not confirm the claims of the advertisement no demand can be created for it. We doubt if more than 6 per cent. of the pianos in use in Philadelphia were made there. The Philadelphia people themselves do not seem to have the proper kind of confidence in any but pianos made outside. F. A. North & Co. may make a success with the Lester piano, but why call it Lester?

—Messrs. Mellor & Hoene, of Pittsburgh, Pa., will make an extensive addition to their warerooms.

—Mr. Geo. M. Woodford, the general selling agent of the Loring & Blake Organ Company, has just returned to Worcester after a few weeks' trip through New York and Pennsylvania. He disposed of ten carloads of organs during this trip. He states that the dealers anticipate a very prosperous year.

—The Troy *Evening Standard* says:

The harp is a musical paradox, inasmuch as a tune cannot be as perfectly rendered on its twenty or thirty strings as upon a single string of a violin. Besides, it nearly kills a man to carry one around, while a violin can be carried under the coat like a concealed weapon—which it is in ordinary hands. The only thing that is pleasant about a harp is, that it requires so many and such long strings that it must exhaust oceans of cats to supply the demand, and this makes the harp heavenly.

—It has already been announced in these columns that Oliver Ditson & Co. will send a large number of their publications (as published in THE MUSICAL COURIER) to the International Musical Exhibition at Bologna, Italy, which opens in May. We notice that the following European publishers will also send copies of their publications: Breitkopf & Härtel, Peters, Schlesinger, Rather and Simrock.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREROOMS, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street.
Western Warerooms and Offices, No. 148 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.



KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:
40 Union Square, New York.
FACTORY: 729 AND 731 FIRST AVE.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St. NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

— WE MANUFACTURE —

Grand, Upright and Squares.

JAMES BELLAK

1129 Chestnut Street,
PHILADELPHIA, PA.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER

EST'D 1840.

PIANOS

RENOWNED FOR TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

PIANO MAKING IN AMERICA.

THE chief points in the following article, which appeared in the New York *Sun* of Sunday, March 4, were furnished by us and are credited by the *Sun* in its usual fair and courteous manner, as will be seen. The exposé of the stencil business was particularly dwelt upon by us, and thus another important service has been rendered in the interest of the legitimate piano trade by THE MUSICAL COURIER. One of the errors in the article associates Stewart with the Steinways. That excellent piano maker of one hundred years ago was associated with the Chickerings, and had died many years before the Steinways built their first piano.

Could the ancient musical sharp who umpired the match between Pan and Apollo have seen a modern pianist in full play, he might not have rendered the decision which caused the vindictive god to condemn his ears to an abnormal growth, corresponding in their prolongation to the ears of a donkey. Why? Because he would have had to confess that Pan, with his one octave mouth organ, was only a short stop, while the god of poetry was fit to be made almost pitcher among the Parnasian Nine, could the goddess of music have been induced to step aside in his behalf. For what is the harp but an evolution of the lyre? And what, again, is the piano but an evolution of the harp? And Pan himself, could he have heard even a modern school miss practicing her scales, would have pirouetted on his goat legs all over Arcadia in the belief that he had listened to the fingers of some wood nymph.

The Germans dispute with the Italians the invention of the piano, each nation dating the invention about two hundred years ago; but the former nation antedates the latter in its claim by one year. The dispute is hardly worth maintaining. The original piano was probably little more than a harp laid on its side, boxed up, and pounded by some mechanical contrivance a little less primitive than the hammers of a zither player. The piano is too much of an instrument ever to have been invented. It grew. It is a combination of several other instruments, and in its day has been made to comprehend even a drum attachment, and other now obsolete devices for producing startling effects. It has been said, too, that it combines almost all the elements of expression that belong to every other instrument. But in its birth, if it ever had a distinctive time and place of nativity, its features were so indefinite that even the name of the so-called inventor in Italy, if not also in Germany, had to be disinterred and rescued from oblivion by the labors of the musical historians. The piano belongs to all countries, each country contributing something to the perfection of an instrument which now holds a position of unchallenged superiority over every other instrument except the organ, and is only challenged by the organ when the gloom of cathedral arches has descended upon solemn and worshipping congregations.

The history of the piano in America has been a somewhat brilliant history, until it has finally led up to the claim that the best piano in the world is made in New York. Contrary to popular impression, the record of the manufacture of pianos in this country runs back nearly one hundred years. The first manufacturer was an Englishman named Stewart, who is indefinitely located in Boston, Philadelphia and Baltimore, and who possibly found it necessary in the beginning, like the old portrait painters, to be something of an itinerant to find customers. His operations were credited chiefly to Baltimore, until he became prominently identified with the Steinways in the earlier years of their industrial adventures. It will surprise most readers to be told that among the first, if not the first, of the importers of pianos in this country in the way of commercial speculation was John Jacob Astor. But it is true, and in some of the odd nooks and crannies of the metropolis may still be seen antiquated pianos bearing his name on the plate, with a reference also to his place of business in Maiden-lane. He bought his pianos in England and Germany, paying for them at the rate of about $55 each, and sold them here for about twice the amount—reasonable enough. He is said to have laid the foundation of the fortune which has since become considerable through this trade, and when afterward his dealings in furs and real estate had become so vast and varied that he had no time for trifles, he turned his piano trade over to a successor named Geib.

But these were incidents that occurred in the infant days of the country. Since that period we have expanded mightily as a nation, and our industries have grown even more rapidly than our boundaries and population. But no industry has surpassed the manufacture of pianos in the rapidity of its development. From a single itinerating piano maker, with possibly a few assistants, the number of workmen has swelled to many thousands, and piano factories, many of which are of very huge dimensions, are counted by the score if not by the hundreds. According to THE MUSICAL COURIER, a journal devoted to the trade, and which keeps as careful a record of production as the detached condition of the industry will permit, 52,000 pianos were manufactured in the United States last year. At an average value of $400 for each instrument, probably a low average, this would make the total value of the product $28,800,000. In view of the number manufactured in a single year one would suppose that the market must soon be glutted. But the same authority, tracing the number manufactured annually since the year 1780, places the total number of pianos in the country at this time at no more than 1,019,000, and this, too, without any calculation on the number of instruments that may have been broken up and destroyed in the more than one hundred years that have followed the initial date. As there are more than 11,000,000 families in the country, and the life of a piano is estimated at only twenty years, it will be seen that we should be very far from reaching a glut in the market for these instruments.

But all these families are not able to own pianos, it may be said. This would be true; but the ability to hold possession of a piano through the payment of rent is probably much more common than the musical culture that would demand a piano in the house. Even a saleswoman in a dry goods store is not so hopelessly debarred from the possession of a piano as some of her neighbors might wish she were, after it comes to the late hours, near 12 o'clock M., "when the moon on the lake is beaming." And even in the matter of proprietary rights a piano in the house is becoming an easy object of attainment. The more is the pity, perhaps, from the view of musical culture, but pianos may be had now for the trifle of, say, $180, and they may be paid for by such easy installments that to obtain them free of all liens is only a bagatelle. The rent system and the installment plan combined are probably the chief secret of the prevailing boom in the piano trade. The owners of rented pianos are becoming almost as thick as landlords, and it would not be strange were some party soon to be found demanding that all these instruments be placed in the hands of the Government, and taxed to the full extent of their rental value.

There is intense competition in the piano trade, and as an industry the manufacture of pianos seems to be removed to the furthest possible distance from the organization of a trust. But the general enemy is recognized in the manufacturers of what is known as the "stencil pianos." These are instruments turned out in New York and Boston by makers who maintain an incognito, but send their products to agents in different parts of the country labeled to suit the locality. For example, pianos sent to a Virginia agent may be credited to the "Old Dominion Piano Company;" to a Texas agent, to the "Lone Star Company;" or if to an Arkansas agent, to the "Arkansaw Traveler Company." These, of course, are all mythical companies, but the name appeals with wonderful force to local pride, and it is charged that a piano worth no more than $130, perhaps not so much, will bring several hundred dollars under its imaginary paternity. This is regarded as an unworthy trick of the trade. Almost every manufacturer of good pianos in the country is proud to place his products on the market under his own name, and where a piano is set upon its legs with only a putative father, it is presumed to be a very low-toned instrument indeed, totally unfit to render accompaniments for the daughters of the South and West.

It takes a great many distinct trades to form one complete piano maker, a being hardly longer existing in fact as an entity, but living as the objective representative of an ideal combination of industries. Only a few of the leading factories in the country manufacture the entire instrument within their walls, and piano makers, like builders, are chiefly engaged in putting together the products of a variety of workmen. First comes the manufacturer of the iron plate. He is a foundryman. Then come the makers of sounding boards, tuning pins and the like. They, too, flourish outside of a piano factory. Another distinct industry is found in the production of the wire. This was formerly imported from Birmingham, but is now produced in the United States. The manufacturers of actions and keyboards follow, and they, too, represent domestic industries prosecuted largely in New York. The fabrication of hammers is a distinct trade, and after they are fashioned they are sent to the hammer coverer to be covered with felt. But what is felt? We all know of it in general terms as a head covering; but piano felt is something different. It is the product of an especially fine quality of wool and was formerly all imported from Germany or France. But in recent years American manufacturers have learned to compete successfully in its production. These are all auxiliary industries in the manufacture of pianos, and the list may be extended by the mention of pedals, which come also from the founder; piano legs, which come from the wood turner or carver; piano cases, produced by the cabinetmaker or his double, and of keys, more than 4,500,000 of which, ivory and celluloid, are produced in a single year. The list of distinct industries kept in motion to serve the piano maker would indeed be a long one were an attempt made to trace it to the end.

But, notwithstanding the suggestion of very mechanical processes in this wide subdivision of labor, the production of pianos is to be regarded as something almost superior to a mechanical art. Each piano manufacturer has what he calls his scale, the product of his creative and inventive skill; and upon this scale he is constantly working in his search after perfection. It would perhaps be most comprehensively defined were it called the application of the laws of proportion in all its phases to the production of the instrument, and all outside workers must work up to the plans of the musical architect. Hence we find that the art of piano making is not pursued in the ordinary vein of a mechanical art. The professors are all enthusiasts, ready to drop business at any time for the pleasure of expatiating on the perfection of their plans, or to illustrate the excellence of their results. This spirit of enthusiasm for art communicates itself even to the trade, and in market reports from the West we hear of series of musical recitals, sustained by a high order of local talent, in piano warerooms for the encouragement of business. The success of one great piano manufacturer in New York is largely credited to his skill as a pianist, to his ability to make the most of his instrument in showing off its fine quality.

A liberal education on the piano is a profession; and many a father who thinks that he is only giving his daughters an accomplishment is really endowing them with the means of earning a subsistence if at any future time they happen to be beset by adversity and thrown upon their own resources. It would be hard to estimate the number of young ladies who blossom into professors through this preparatory school; but observation teaches that they are numerous. There are 1,500 accredited teachers of the piano in New York, Brooklyn and Jersey City, and this is exclusive of large numbers who fail to get into the directory.

We are apt to imagine that the piano in the hands of the best manufacturers has about reached perfection. The same opinion may have been held 100 years ago. But it seems to be an instrument of almost limitless possibilities. As a means of social entertainment, however, it appears at last to have found a rival. This is the young ladies' orchestra, a new hobby which ought to have come to stay, and which has some advantages over even so wonderful an instrument as the piano. But we have no security that the young ladies' orchestra will be more than a temporary fashion. No reflection upon the gentler sex is intended, but it is doubtful if we should have many young lady pianists were not the accomplishment of playing put into the curriculum of female education and made an object of enforced attainment.

Nothing has been said here about the export and import trade in pianos, because there is next to nothing to say. We import about five hundred instruments each year, and send about the same number abroad. We do not import because our own pianos are generally better than foreign pianos, and we do not export because the cost of labor is so great in this country that we cannot compete with foreign manufacturers.

Baltimore Trade.

MESSRS. WILLIAM KNABE & CO., of Baltimore, upon whom we called last week, have been doing a very large retail and wholesale trade since January. The orders for Knabe pianos have been coming in to such an extent as to insure work at the Knabe factory on full time and with the full complement of men during the spring and summer.

Otto Sutro & Co.'s establishment resembles in animation a hive of bees. Mr. Sutro and family will leave for Germany in a few months, where Mrs. Sutro and her daughters will remain (probably in Berlin) for some years. Mr. Sutro will return during the summer. His business affairs are in such shape that he can take a vacation, which he certainly is now entitled to.

Sanders & Stayman are pushing their line of goods with great activity in Baltimore and in the branch houses in Washington and Richmond. The firm are selling large numbers of Estey pianos and Estey organs, J. & C. Fischer pianos and the Decker Brothers and Weber pianos. Mr. Stayman is delighted with the prestige the Weber piano has acquired and the position it now occupies in the territories controlled by his firm.

George Willig & Co. are selling Hallet & Davis and Emerson pianos, and in connection with their publication business are doing a remunerative trade.

The Behning piano in Baltimore has as a representative Mr. R. Lertz, whose firm has done well with these instruments. The New England pianos are also sold and in unusual quantities by Mr. Lertz.

The new wareroom of Mr. Rosenberg on North Eutaw-st., above Franklin, contains a large line of Æolian organs. The Keller piano, manufactured by the Keller Piano Company, Bridgeport, is represented by Mr. Rosenberg.

Mr. C. C. De Zouche, formerly with R. W. Gale, of Baltimore, may join his son and start a piano business in one of the growing Texas cities.

—The *Bookseller* says:

The Bancroft Company, of San Francisco, now represents all the interests of the late firms of A. L. Bancroft & Co. and of W. B. Bancroft & Co. Mr. Charles O. Richards has become the vice-president of the company, the other members of the corporation being H. H. Bancroft, W. B. Bancroft, F. A. Colley, T. A. C. Dorland and K. B. Richards.

—The Boston *Herald* says:

Now, young man, cultivate your taste for cooking! Go in for the science of gastronomy, and add it to the list of "liberal professions" already overburdened with followers. When Mr. Vanderbilt pays $10,000 to his French cook—who is a very important personage who only drives through the kitchen in his coach and pair once a day, it is said—what is the good of you wasting your time teaching piano, selling dress goods or stalking around with a green bag under your arm. Learn to cook like an artist.

—Here is a dainty chestnut from the Richmond (Va) *Times*:

Probably the oldest violin in the United States is owned by Rev. W. M. Beauchamp, of Baldwinsville, N. Y. It was found in the ruins of Glastonbury Abbey, which was dissolved in 1538. It was brought to this country seventy-five years ago, and antiquaries who have examined it are of the opinion that it dates back to the twelfth century.

There are many older violins here especially when we consider that the instrument is said to have been invented by Ravana, King of Ceylon, about 5,000 B. C.

—Louis Kluth, a musical instrument dealer, 400 Grand-st., Williamsburgh, committed suicide last Wednesday by inhaling coal gas.

THE STORY & CLARK ORGAN,



THE MODERN IDEAL.

Canal and 16th Streets, Chicago, Ill.

The Most Perfect Organ Manufactured. It stands at the Head. Its Mechanism and Tone Perfect. New Styles always Lead. It stands Criticism and Thorough Inspection.

Agents Wanted. Territory Exclusive. Send for Catalogue.

WM. ROHLFING & CO.,

—DIRECT IMPORTERS OF—

FOREIGN ✱ MUSIC,

Including Edition "Peters," "Andre," and all Standard Editions. Publishers of Edition "Rohlfing."

☞ The Trade throughout the United States and Canada supplied at Lowest Trade Prices. Write for terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright and Square **PIANOS.**

IMPORTERS OF MUSICAL MERCHANDISE.

BAND INSTRUMENTS A SPECIALTY.

A careful comparison of the **BAUER PIANO** with those of leading Eastern makers respectfully solicited ☞ CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave., CHICAGO.

DAVENPORT & TREACY,

PIANO PLATES

—AND—

PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

—OF—

Upright ✝ Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street

CHICAGO



ESTABLISHED 1847.

GEORGE GEMÜNDER,

—MAKER OF—

THE WORLD-RENOWNED VIOLINS

(PUPIL OF VUILLAUME OF PARIS).

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851.
NEW YORK, 1853.
PARIS, 1855.
CHARLESTON, 1855.
BALTIMORE, 1859.
PARIS, 1867.
NEW YORK, 1870.
VIENNA, 1873.

GREATEST SUCCESS Wherever Exhibited.

PHILADELPHIA, 1876. (Not competing.)
AMSTERDAM, 1883.
NICE, 1883-1884.
LONDON, 1884.
NEW ORLEANS, 1884-1885. (Not competing.)
LONDON, 1885.

NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction.

SEND FOR CATALOGUE.

ASTORIA, N.Y.

NOTE.—Not connected with any other establishment of a similar name.

FRANCIS BACON,

PARAGON

PIANOS.

(Late RAVEN & BACON. Established 1789.)

19 and 21 West 22d Street, near Fifth Avenue, New York.

CHICAGO DEPOT: J. HOWARD FOOTE, 307 and 309 Wabash Avenue.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, Ill.

☞ SEND FOR PRICES AND CIRCULARS.

HEINR. KNAUSS' SONS,

COBLENZ ON THE RHINE.

ESTABLISHED IN 1832.

Piano ✱ Manufacturers.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREROOMS: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

BUY THE OLD RELIABLE BRADBURY PIANO.

Over 20,000 now in use.



Sweetest and Best Toned Piano Made.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the Bradbury Piano,

Warerooms and Office, 95 Fifth Ave., New York.

DEAR SIR: MRS. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably [illegible] strument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction *in every respect*.

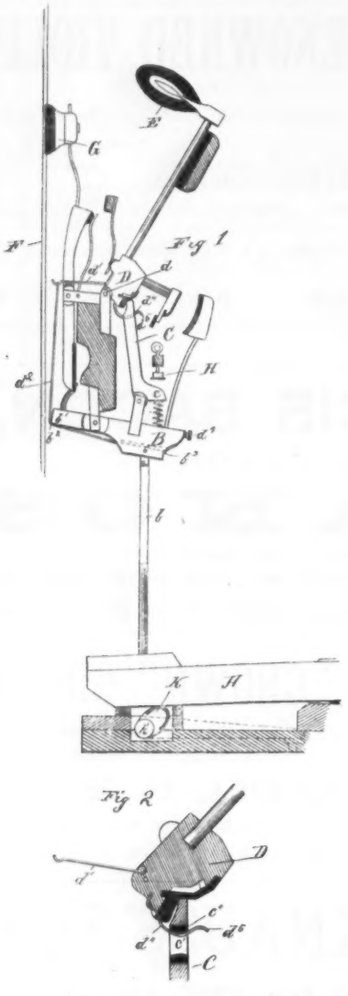
Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Harcourt's Repeating Action.

I CLAIM for this action a repeating action, together with simplicity. My repeating spring d^3 extends backward from butt D, and is connected with jack prop B,



with linen cord d^2, which runs through to screw d^3, which by turning right or left tightens or loosens the tension of the repeating spring, d^1. I also do away with the bridles and bridle catches, by inserting an iron hook, d^5, through jack C. (See Figure 2). This hook, d^5, has flat surface on top side, being rounding on lower or bottom side. On the end of this hook, d^5, or guide, is an extension where the jack C strikes the button H; the top of jack C comes out from butt D, and as it moves outward the cushion in jack C rides over the extension on hook d^5, thereby throwing the extension downward and pulling the hammer from the string, making blocking an impossibility. When arm B moves upward in front, back end arm b moves downward, bringing waxed linen d^2 with it, which pulls downward the spring d^1, which when hammer moves entirely forward holds it here until the jack C returns in its position, thereby giving a perfect repeat, much better than anything yet invented.

S. R. HARCOURT.

The Trade.

—The piano and organ wareroom of Foster, Hennessey & Co., in Rochester, is located at 60 State-st.

—H. M. Eldridge, of Hanover, Pa., was sold out by the sheriff on judgments held by C. C. McEwen.

—Williams, the Toronto piano manufacturer, has recently spent $40,000 in improving and enlarging his building.

—Mr. R. Willis, of Willis & Co., Montreal, who has been ill, will soon visit Florida, to remain in that clime for some time.

—The Story & Clark four-set organs have had a very large run this past year. Large combination organs are a specialty with that house.

—Albert Weber has arranged to give two concerts in his piano warerooms on Fifth-ave., on April 14 and 28. The pianist is Mr. Adolf Glose, and the New York English Ballad Company will sing.

—Mr. E. N. Kimball, of the Emerson Piano Company, of Boston, was in Philadelphia on Friday with his son. His trip will extend through the South to New Orleans and Texas, and thence back to Boston via St. Louis, Chicago and Cincinnati. He will be on the road about one month.

—Hallet & Davis have just received from W. W. Warner, the Madison, Wis., piano dealer, the following postal:

When our house is done I will send you photo of the same. It is a Hallet & Davis house, *i. e.*, built on profits of these legal tender pianos sold at retail. Cost me $10,000. Yours, W. W. WARNER.

—"I am very much pleased with your paper," writes George Greer, piano and organ dealer, New Castle, Pa.; and Frederick Kuhn, piano dealer, tuner, &c., Brockville, Ont., writes on the same day (March 9): "I have much pleasure in saying that it (THE MUSICAL COURIER) is always consistent in its high toned retrospects and criticisms."

The Germans in New York.

IN an article on the above subject in the New York *Herald* of last Sunday we find the following interesting remarks:

The piano business is almost entirely in the hands of German. It is estimated that at least 85 per cent. of the workmen are Germans. "Thirty-eight years ago," said Mr. William Steinway, "the majority of the piano artisans were Americans. Owing to the wretched apprentice laws no manufacturer would take an apprentice to learn. In Germany the apprentice pays to learn and is turned out a skilled workman. We have in the Germans of this city the very highest skill. We have 100 manufacturers in the United States, but the native element has almost vanished."

The cabinet making trade shows nearly the same proportion as the piano trade. The majority of the "bosses" are Germans and workingmen.

LITERARY CULTURE.

Every German being able to read and write (and Mr. William Steinway avers that in his long business experience he never met a workman who could not sign his name), it follows that he is a patron of libraries. The German circulating libraries are numerous. In the big societies, such as the Liederkranz, all the standard works of German prose writers and poets are kept, and in some cases (Schiller, for instance) they are duplicated seven, eight and ten times, so great is the demand for these books. A German can no more do without his books and his paper than he can without his pipe and his beer. How can they be clannish under these circumstances?

MUSICAL CULTURE.

The singing societies are by far the most popular and the most numerous. At the present time there are at least 5,000 Germans, whose ages are all the way from eighteen to fifty, who are active members of these organizations. The influence these societies have had in forming the American taste is unquestioned. A German singer especially is a person of good physique. Taught singing from their childhood, the chest has been made to expand, and, because of the healthy exercise, lung and chest diseases are almost unknown among them. Let half a dozen Germans meet anywhere, and if they have no other amusement by which to while away an hour or two they have at least their voices to fall back upon, and a part song is always in order. There is one profession they monopolize—the musical. Nine-tenths of all the orchestras in the city are composed of Germans, and the majority of the conductors and leaders are of the same race.

One of the oldest of the singing societies is the Liederkranz, founded in 1847. It has now a magnificent home in East Fifty-eighth-st., with a membership of 1,600, and numbers some of the most distinguished Germans in the city. Twenty-five years ago it was just as famous in New York social life and had many a noted citizen among its members. A few days ago the reporter came across one of its old programs. It is a very modest looking affair, not more than 4 inches long and 2 inches wide, but neatly printed in blue ink on a white glazed surface. It is in the possession of Mr. William Steinway.

Here is a copy of it:

DEUTSCHER LIEDERKRANZ.
CONCERT UND BALL.
CITY ASSEMBLY ROOMS.
DONNERSTAG, den 20ten November 1860.
CONCERT.

„Die Jahreszeiten".....von Jos. Haydn
I. THEIL. DER FRUEHLING.
Für Orchester, Solo und Chor.
Die Solo Parthien gesungen von Frl. Anna Steinway, und den Herren Wm. Steinway und Gilsa.

„Nachtheile".....von Franz Schubert
Für Orchester, Solo und Chor.
Die Solo-Parthie gesungen von Herrn Wm. Steinway.
Solo für Horn (mit Echo) vorgetragen von Herrn H. Schmitz.

„Gesang der Geister über Wässern".....von Ferdinand Hiller
Für Orchester und Chor.
Dirigent, Herr Agricola Paur.
Orchester unter Leitung des Herrn Noll.

There are scores of Germans who yet remember "Old Noll." Mr. William Steinway was at that time a famous tenor. Gilsa, who was noted as a splendid baritone, in the next year went to the war as colonel of the Steuben regiment, from this city, and in the course of time was promoted. General Gilsa died some ten years ago. Miss Annie Steinway, Mr. Steinway's sister, died in November, 1861.

GERMAN SCHOOLS.

The Germans are systematically taught music in their schools. Over in Astoria is a school of five hundred or six hundred children, with a professor of music, supported by the Steinways.

HOSPITALS.

The German Hospital, at the corner of Seventy-seventh-st. and Park-ave., is supported entirely by contributions. A hundred or more of the best known manufacturers and bankers have just formed a committee—of which Mr. William Steinway is chairman—to raise $100,000 to make an addition to the hospital. The late Mrs. Anna Ottendorfer had added a wing to the hospital at a cost of $60,000. Her husband is building an hospital for old men and women at 155th-st. and Harlem River, which will cost $250,000. The ground, costing almost as much, was purchased by his daughter, the widow of the late Banker Woerishoffer.

A large proportion of the Hebrew population is German, and their charities stand unrivaled.

As a general thing the Germans are not as deeply interested in politics as are the Americans and the Irish. "The educated classes," says Mr. William Steinway, who has been chosen to fill the place of the late Hubert O. Thompson on the National Democratic Committee, "care absolutely nothing about them. Although the majority of the Germans are Democrats, the Republican element is very strong. At times, however, the Germans are roused to unprecedented activity. In the election of 1884 they came out in strong force for Mr. Cleveland, and in last year's mayoralty contest they made a great fight for Mayor Hewitt.

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14 Stops. 6 Sets of Reeds.
WEIGHT, BOXED, **480** LBS.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



STYLE 500.
Length, 45 in. Height, 75 in. Width, 28 in.
WEIGHT, BOXED, **395** LBS.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.
Length, 44 in. Height, 67 in. Width, 23 in.
WEIGHT, BOXED FOR SHIPMENT, **330** LBS.
This Organ contains two full sets of reeds, four stops.

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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,

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Mr. J. P. COUPA, | Mr. FERRARE, | Mr. CHAS. De JANON | Mr. N. W. GOULD, | and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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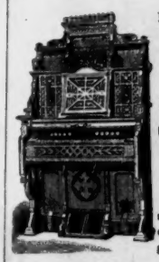
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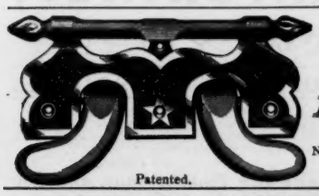


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